

# *EXERCISES IN FRENCH SYNTAX*

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HINTS ON  
FRENCH SYNTAX  
WITH EXERCISES.

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*FIFTH EDITION*

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1889.

[The Author will be grateful for any corrections or hints sent to him through his Publisher. Several of the sentences are taken directly from French authors, but having neglected to make a note of the reference, he has been unable in all cases to give the exact words.]

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## PREFACE TO FIRST EDITION.

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As the Master of a Modern School where more than one French Grammar is in use, I found it no easy matter to fix some definite standard of attainment in French Syntax which might be applied to the several classes. To meet this difficulty, I drew up three years ago, *in usum Mercatorum Scissorum*, some *Hints on Syntax*, in which I sought to include what in my opinion is most essential, and to emphasise the rules where, in my experience, boys are most to seek. Having tested the *Hints* and found them serviceable in my own case, I now venture, with no little hesitation, to offer to other Modern Language Masters a revised and somewhat enlarged edition. They represent a *minimum* of knowledge, and lay no claim to completeness or strictly logical arrangement. In the nomenclature of tenses I have adhered to English names. Is it not high time for English schools to abandon the barbarous terminology of ancient French grammarians? I hold, too, that it is impossible to teach the subjunctive without some knowledge of analysis of sentences. If a boy knows his *Kennedy*, or even his *Mason*, half the difficulty vanishes. The interleaved form will enable Masters to supplement defects, and pupils to add instances they come across in their reading, and so drive home the rules. The fewer and simpler these are, the less anomalies and rare usages are insisted on, the more time will be left for acquiring a mastery of the language, to which end grammar is but a subsidiary, and not the chief instrument. My object has been not to exalt the study of Syntax, but to lighten the burden; and the merit, if any, of the *Hints*, consists in the omissions. My best thanks are due to Mr. Colbeck of Harrow, Mr. Turner of Winchester, my colleague Mr. Spiers, Mr. H. Courthope Bowen, M. James Boëlle, and other friends for hints on *Hints*.

## PREFACE TO SECOND EDITION.

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A YEAR'S experience has furnished me with some corrections and not a few additions to the *Hints*. I have further to thank Mr. Victor Spiers for many valuable suggestions. It is only in process of time and by help of collaboration that an elementary class-book of this sort can hope to become a school classic. The Editor will gratefully welcome suggestions or corrections from Teachers who have used the *Hints*.

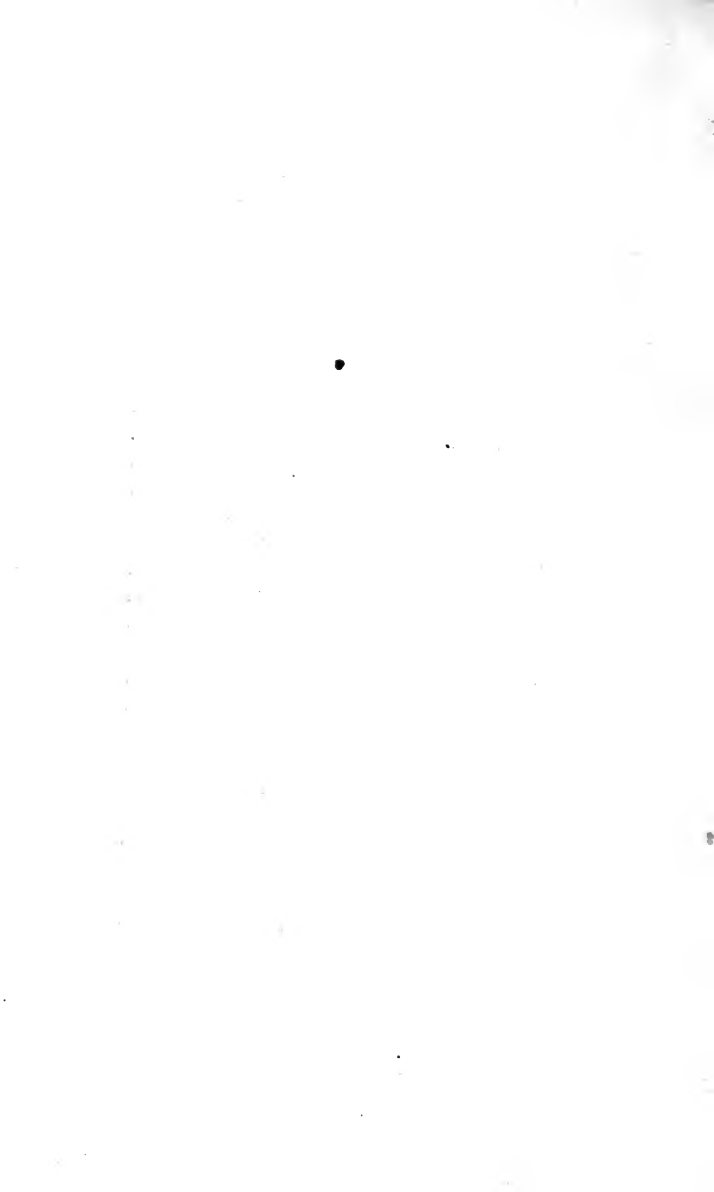
One word of explanation as to the appended exercises. They were added at the request of several Masters and Mistresses who rightly objected to preaching without practice. They follow roughly the order of the rules, but any exact correspondence has been purposely avoided. The Editor has found by experience that exercises written on this plan are almost worthless. The pupil applies the rule as mechanically as if he were hoeing turnips; composes, for example, fifty variations on *Il est soldat*, and a week after, when a similar phrase occurs in his composition, writes unblushingly *Il est un soldat*. Surely, too, it is high time that '*Is your young aunt picking old cabbages in the green garden?*—No, but my old grandmother is picking young ones,' et hoc genus omne, should be banished from French and German, as Balbus and his wall have been banished from Latin and Greek, thanks chiefly to Mr. Arthur Sidgwick. The examples here given are in the main extracts or translations from standard authors, chosen not merely to illustrate French Syntax, but because they are instructive, amusing, or at least sensible. The 'made up' sentences which are interspersed are such as are likely to occur in ordinary conversation. Some of the sentences are borrowed from that voluminous but excellent work, Brinkmann's *Syntax des Französischen und Englischen*.



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# HINTS

ON

## FRENCH SYNTAX.

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1. *Definite Article required in French, where omitted in English.*

1. Abstract nouns :—**La** vertu, **le** vice, **le** mariage.

2. Nouns in general sense, or denoting the whole class :—  
**La** laine se vend cher ; Je ne crois pas **aux** revenants.

3. Geographical names, except towns :—**La** Grande Bretagne, **La** France ; but Londres ; **L'**Amérique, but *Les Etats Unis d'Amérique* ; *L'ambassadeur d'Espagne* (see ii. 2), and *J'arrive d'Amérique, Je demeure en France.*

Notice :—*Elle a les yeux bleus ; Le sucre coûte dix sous la livre ;* but (of time), *Il gagne cinq francs par jour ; Les trois quarts du peuple.*

## II. *Definite Article omitted in French, as in English.*

1. After a noun or adverb of quantity or want:—*Une foule de gueux; beaucoup de fautes; peu de succès; nombre de vaisseaux*, ‘a number of ships.’

Exceptions:—**Bien des péchés; la plupart des hommes** (literally ‘sins a many,’ ‘the greatest part of mankind,’—article required by i. 2).

Remark, however, the expression *bien d’autres*.

2. When **de** or **à** with a substantive equals an adjective:—*Le chemin de fer; De la poudre à canon*. But *L’homme au nez camard*, ‘the snub-nosed man;’ because *nez* is used of a particular nose, not indefinitely, like *canon*.
3. When a preposition and noun form an adjectival or an adverbial phrase:—*Un homme sans six sous peut vivre sans souci*.

Notice:—*Il agit avec probité*; but, *Il agit avec une probité extrême*.

4. When the genitive after verbs, participles, and adjectives denotes source, material, instrument, cause, or manner:—*Un in-octavo couvert de parchemin; Mourir de honte; Content de soi-même; Plein de bonté*.
5. When a verb and substantive form a phrase, and may be rendered by a single verb in English:—**Avoir faim; Faire peur; Entendre raison**.
6. ‘The’ with comparatives, representing the old instrumental case, is omitted:—**Plus on mérite un bien, moins on l’ose espérer**.





### III. *Translate 'some' or 'any,' in Partitive sense.*

1. In positive sentences, by **du, de la, de l', des** :—*Donnez-moi **du** pain, **de la** crème, et **des** olives.*

Except when an adjective precedes :—**De bon pain.**  
Note that when the adjective or substantive form virtually a single word (as in English 'gentleman'), this rule does not apply.

**Des grands-pères, des grand'mères, des petits pois, des jeunes gens.**

2. In negative sentences, by **de** :—*Ne me donnez pas **de** pain ; Il n'y a pas **de** fumée sans feu.*

Notice :—*Un Juif n'a-t-il pas **des** mains ?* = a Jew has hands.

3. When used without a noun, by **en** :—**En** avez-vous ? *J'en ai ; Il y en a.*

### IV. *Indefinite Article omitted in French, where required in English.*

1. With nouns used as appositive complement :—*Je suis **garçon** ; Elle est **veuve** ; Il est **français** ; L'art d'être **grand-père.***
2. With nouns in apposition to another noun, or to the sentence :—*La Czarine Catherine, jeune **Livonienne, veuve d'un dragon suédois.** Il fut reçu en triomphe, **honneur** qu'il méritait.* But if the noun in apposition denotes not an office or quality, but a constant desig-

nation, the article is retained as in English :—*Attila, le fléau de Dieu. Louis XII., le père du peuple.*

Notice :—*Quel dommage* (what a pity); *Mille soldats* (a thousand soldiers).

### v. Table of Personal Pronouns.

	CONJUNCTIVE.			DISJUNCTIVE.
	Nom.	Acc.	Dat.	All Cases.
Sing. 1st pers.	je	me	me	moi
„ 2nd „	tu	te	te	toi
„ 3rd „	il	le	lui	lui
	elle	la	lui	elle
Plur. 1st „	nous	nous	nous	nous
„ 2nd „	vous	vous	vous	vous
„ 3rd „	ils	les	leur	eux
	elles	les	leur	elles

When the personal pronoun comes immediately before the verb, either as subject or object, it is **conjunctive**. When it is separated from the verb, either by a preposition or other intervening words (except a pronoun, including *rien* and *ne*), it is **disjunctive**. As, **Moi, je vous parle. Qui parle? C'est moi. Lui et moi, nous sommes d'accord.**

The terms 'conjunctive' and 'disjunctive' are re-







tained, because they are universal in English French grammars, but 'accented' and 'unaccented' pronouns would more nearly represent the facts. *Me* and *moi*, though representing the Latin *me* and *mihi*, are regarded in French as the same word, the only difference being that *moi* has the tonic accent, and *me* has not. This will explain :—*Donnez-mói* ; *ne me donnez pás la peine* ; *donnez-m'en*.

In questions the **conjunctive** personal pronoun follows the verb ; as, *aimè-je* ?

But *est-ce que je sors* ? (*sors-je* would be unpronounceable).

## VI. *Personal Pronouns Disjunctive.*

*Moi, toi, lui, elle, nous, vous, eux, elles* are uninflected.

They must be used—

1. When the subject consists of two pronouns, or a noun and a pronoun :—**Toi et moi**, *nous sommes d'anciens amis* ; **Toi et lui**, *vous êtes-vous battus* ?
2. After a preposition :—*Quant à moi* ; *chez toi* ; *pour lui* ; *avec eux* ; *viens à moi* ; *Je pense à elle*.

Notice :—*Il s'adressa à moi* ; but, *Il m'adressa la parole*.

3. When the pronoun is separated from the verb by an adjective or conjunction :—**Eux** *seuls l'ont fait* ; *C'est plus fort que moi* (It's too much for me).
4. Other uses of disjunctive :—*C'est moi*, *c'est toi*, &c., but, in 3 plur.,—*Ce sont eux*. *Qui va là ? Moi*. *Moi te payer ! Tu crois, toi, me rire au nez. Tu me verras encore, moi et ma petite note*.

## VII. 'En' and 'y.'

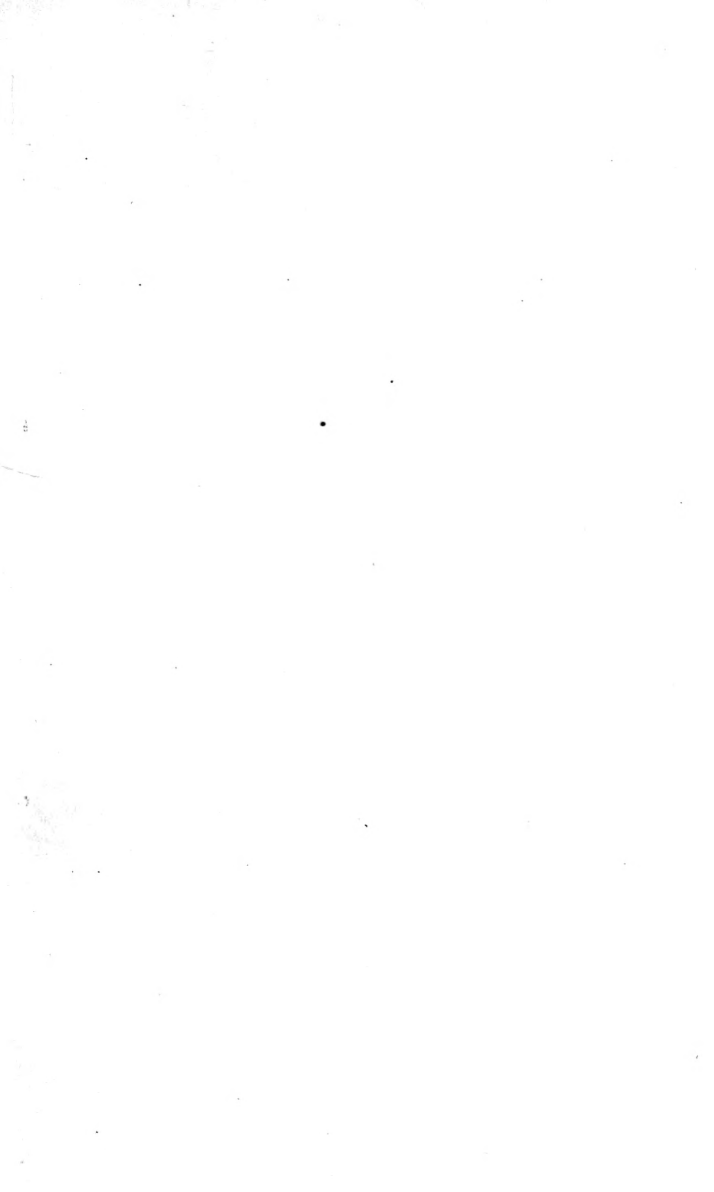
Are properly adverbs (= *inde, ibi*), but serve as genitive and dative of *conjunctive* pronouns of the third person. They refer to *things*, and sometimes to persons, when the personality is not prominent:—*Quand on est à Rome, il faut en suivre les usages. Voilà du miel, prenez-en. Parlez-vous de lui? Oui, j'en parlerai. Vous fiez-vous à lui? Non je ne m'y fie pas. Souvent femme varie, bien fol est qui s'y fie. J'en doute* (I have my doubts about it); but, *Je me défie de lui* (I have my doubts about him).

## VIII. Idioms with 'en' and 'y.'

*Je vous en veux* (I have a grudge against you). *Je m'en prends à lui* (I blame him). *S'il faut en croire les on dit* (If we are to listen to gossip). *Peu s'en fallut qu'il ne se noyât* (He was nearly drowned). *Il m'en coûte beaucoup* (It is painful to me). *Je n'en puis plus* (I am exhausted). *Je n'en puis mais* (I cannot help it). *Où en sommes nous* (Where did we leave off)? *Ils en vinrent aux mains* (They came to blows). *J'y suis* (I understand). *Il n'y a pas de quoi* (Pray don't mention it).

IX. *Conjunctive Pronouns in Objective Case are arranged in this order:—*

- (a.) *Me, te, se, nous, vous, se* precede all others.
- (b.) *Le, la, les* precede *lui, leur, y, en*.
- (c.) *Lui, leur* precede *y, en*.
- (d.) *Y* precedes *en*.





They must precede the verb, and, if the tense be compound, the auxiliary. If there is a negative, they come directly after the *ne*. The dative and accusative of the 1st and 2nd personal pronouns cannot come together. Thus we must write, *Il nous a livrés à vous.*

Examples :—*Je vous l'ai dit ; Je ne vous l'ai pas dit.*

*Je le lui dirais, si je le savais.*

*On le leur a promis.*

*Ces preuves suffiront, il est inutile d'y en ajouter d'autres.\**

*Il y en a.*

But in the imperative affirmative :—

(a.) All pronouns follow verb.

(b.) *Moi* and *toi* are used for *me* and *te*.

(c.) Accusative precedes dative.

Examples :—*Donnez-le-moi ;* but, *Ne me le donnez pas.*

*Otez-le-lui ;* but, *Ne le lui ôtez pas.*

*Conduisez-nous-y ;* but, *Ne nous y conduisez pas.*

Exception :—*Donnez-m'en ; va-t'en ; mets-t'y.†*

## X. Pleonastic use of 'le' invariable, and of 'le, la, les.'

1. **Le** invariable stands for an adjective, or a noun used as an adjective, or for a sentence ; as,—

*Etes-vous malade ? Oui, je le suis.*

\* This combination is avoided in modern French.

† But *-m'y*, *-t'y* are usually avoided, as *va-t'y promener* for *promène-t-y*.

*N'êtes-vous pas institutrice ? Si, je **le** suis.*

*Il faut aimer les autres, autant qu'on **le** peut.*

*But, Est-ce votre père ? Oui, c'est **lui**.*

2. **Le, la, les** stands for a noun, when the noun denotes an individual person or thing, not a class ; as,—

*Etes-vous la malade ? Oui, je **la** suis.*

3. *Idioms with **le** :—*

*Il l'a emporté sur ses concurrents* (He has beaten his competitors).

*Il ne **le** cède à personne* (He is second to none).

*Je me **le** tiens pour dit* (I take the hint).

## XI. *When to use 'ce,' when 'il,' with 'être.'*

- 1 **Ce**, like 'it,' serves as the grammatical subject to *être* when the logical subject is a personal pronoun or a substantive :—*L'Etat **c'est** moi. Sont-**ce** des religieux qui parlent ainsi ? **C'est** un pesant fardeau que de porter une couronne.*

Notice :—*C'est nous, c'est vous ; but, Ce sont eux, Ce sont elles.*

2. But **il** must be used when the complement of the predicate is an adjective, and the logical subject a clause.

***Il** est juste, grand roi, qu'un meurtrier périsse.*

***Il** est glorieux de mourir pour la patrie.*

*O qu'**il** est doux de plaindre*

*Le sort d'un ennemi lorsqu'il n'est plus à craindre.*

When standing alone, as a parenthesis or answer to a question, ***C'est** vrai, **c'est** évident, **Ce** semble.*

Notice :—*Quelle heure est-**il** ? **Il** est quatre heures.*

But, *Quelle heure est-**ce** ?* (What hour is it striking ?)

*Est-ce votre maison ? Oui, monsieur, **ce** l'est. But*







*Est-ce votre mère? Oui, monsieur, c'est elle. Il est soldat; but, C'est un soldat. Où est votre livre? Il est sur la table. Etudiez le Français; c'est très utile. But, Etudiez ce livre, il est très profond.*

*N.B.—Il can only be used when the verb is a true impersonal. 'It gives me real pleasure to see you,' Cela me fait un véritable plaisir de vous voir. 'It will be found in the index,' Cela se trouvera dans la table.*

## XII. Possessive Pronouns and Adjectives.

1. The plural of **notre** is **nos**; of **votre** is **vos**. **Leur**, **leurs**, have no feminine form.
2. **Mon**, **ton**, **son** are used as feminines before a noun beginning with a vowel or *h* mute; as, **mon amie**, **ton image**, **son histoire**; but **sa haine**.
3. *Son frère* means *his* or *her* brother; *sa sœur*, *his* or *her* sister. 'Your ancestors and ours,' *Vos aïeux et les nôtres*. 'This purse is mine,' *Ce porte-monnaie est à moi*. 'A friend of mine,' *Un de mes amis*.
4. With parts of the body, the definite article in French is used for the possessive adjective in English:—*Il leva la tête; Elle s'est coupée au doigt; Elle s'est coupé le doigt.\**

## XIII. Demonstrative Adjectives and Pronouns.

1. **Ce** is a demonstrative adjective, feminine **cette**, plural **ces**. Before a vowel or *h* mute, **cet**† is used for *ce*:—as, **ce garçon**, **cet homme**, **ces hommes**, **ces femmes**.

Notice:—**Cette ligne-ci est plus grande que celle-là.**

\* In the former 'finger' is emphatic (not her arm).

† Strictly speaking, the older form *cet* is in this case retained. *Cet* = old French *icet* = Latin *ecce istum*.

2. **Ce** is also a demonstrative pronoun, and indeclinable. It is only used with *être*, or before the relative. *Qui est-ce? C'est moi. Ce sont des imbéciles. Ce qui me plaît c'est votre naïveté. Je me souviens de ce que vous m'avez dit. Ce dont je me plains c'est sa paresse.*
3. **Ceci**, *this*, **cela** (or **ça**), *that*, are also demonstrative pronouns, singular only and indeclinable; as, *Faites ceci; ne faites pas cela. Ceci me plaît; cela me déplaît.*
4. **Celui** is a demonstrative pronoun, feminine **celle**; plural masculine **ceux**, feminine **celles**. It stands for a noun only before a relative or a genitive; as, *Celui qui travaille fait des progrès. La meilleure leçon est celle des exemples. Celui-ci and celui-là, stand for a noun in any other collocation; as, Celui-là est pauvre dont la dépense excède la recette. Celui-ci and celui-là cannot be followed by a genitive or a relative, except when c'est, c'était, &c., precede, as C'est celui-là qui me l'a dit.*

#### XIV. *Relative Pronouns.*

**Qui**, *who, which*, is thus declined, singular and plural alike:—

<i>Of Persons.</i>	<i>Of Things.</i>
N. <b>qui</b>	N. <b>quel</b>
G. <b>dont</b> (rarely <i>de qui</i> )	G. <b>dont</b> (never <i>de qui</i> )
D. <b>à qui</b> *	D. (borrows from <i>lequel</i> )
A. <b>que</b>	A. <b>que</b>

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\* Not really a dative, but the objective case after prepositions.





After all prepositions, except *de* and *à*, **lequel** must be used of things, and *may* be used of persons. Also, if some other word comes between relative and antecedent, **lequel** must be used.

*Moi qui vous parle ; Les maux qui m'accablent.*

*L'homme dont (or de qui) je parle ; Le problème dont nous ignorons la solution.*

*L'homme à qui je me suis adressé ; Le travail auquel je me suis appliqué.*

*L'écolier avec qui j'ai étudié ; La patience avec laquelle j'ai étudié.*

*Le banquier à la probité duquel (or, de qui) je me faisais à fait banqueroute.*

*La tempête à la violence de laquelle nous étions exposés.*

*Il a reçu de sa femme une lettre qui lui déplait.* (The English order of words, 'He received a letter from his wife which displeases him,' could not stand in French.) *Le monsieur dont le frère m'a parlé ;* but (contrary to the English order) *Le monsieur dont je connais le frère.*

**Que** is used as a nominative instead of *qui*, when it is a complement of the verb to be. *Tu seras ce que je suis.*  
*Il en sera ce qu'il plaira à Dieu* (understand *être*).

## XV. 'Quoi,' what, which (*Relative*)

Is only used with a preposition, and in reference to indefinite antecedents.

*Il n'y a rien sur quoi l'on ait tant disputé.*

*Voilà de quoi je voulais vous parler.*

*Il a de quoi vivre.*

XVI. *Interrogative Pronouns.*

<i>Of Persons.</i>	<i>Of Things.</i>
N. <b>qui</b>	N. <b>que</b> or <b>qu'est-ce qui</b>
G. <b>de qui</b>	G. <b>de quoi</b>
D. <b>à qui</b>	D. <b>à quoi</b>
A. <b>qui</b>	A. <b>que</b>

**Lequel** (which ?), of several persons or things.

**Qui** va là ? **Qui** voyez-vous ? Dites-moi **qui** vous aimez ? **A** **quoi** pensez-vous ? **De** **quoi** vous plaignez-vous ? **Lequel** de ces deux tableaux préférez-vous ?

Notice also :—**Que** faire ? Je ne sais **que** faire ?  
**Coûte** **que** coûte.

XVII. *The Interrogative Adjective is 'quel.'*

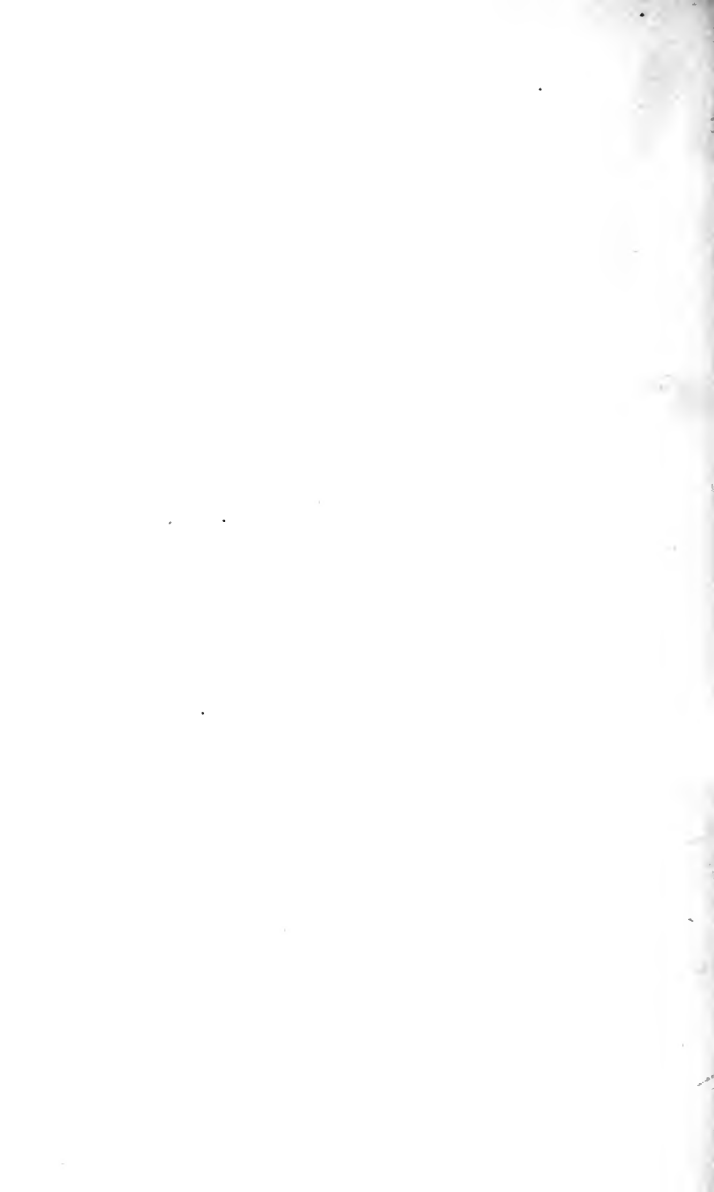
**Quel** temps fait-il ? **Quelles** furent mes douleurs !

XVIII. *Translate 'any,' an Indefinite Pronoun,*

1. In affirmative sentences by **tout**, **quelconque**. **Tout** autre aurait refusé. Deux points **quelconques** étant donnés.
2. In negative sentences by **personne**, **aucun** :—Je ne connais **personne** de si heureux que vous. Sans me nommer pourtant en **aucune** façon.
3. In conditional and interrogative sentences by **quelque** :—Si vous avez **quelque** chose à me dire, dites-le vite. Y a-t-il **quelque** chose de nouveau ? But Y a-t-il **rien** de plus ennuyeux ? = 'There is nothing more tiresome,' and not a real question.







XIX. *Use of 'Quelque, 'quel que.'*

**Quelque**, 'however,' is an adverb qualifying adjectives or adverbs ; as, **quelque** *grandes que soient vos difficultés* ; \* **quelque** *bien qu'il se conduise*.

**Quelque**, 'whatever,' is an indefinite adjective when it is followed by a relative sentence ; as, **quelques** *difficultés que vous ayez*.

**Quel que** must be used instead of *quelque qui* when followed by the verb *être* ; as, *quelles que soient vos difficultés*.

XX. *Numerals.*

1. With the days of the month, and titles of kings, the *cardinals* are used instead of the ordinals, except in the case of "the first:" as, *Le vingt-neuf juillet* ; *Le huit août* ; *Le onze février* ; but *Le premier mai*.

2. **Vingt** and **cent** take *s* when multiplied and not followed by another numeral : as, *quatre-vingts* ; *trois cents* ; but *quatre-vingt-dix* ; *trois cent soixante-dix*.

In dates and abstract numbers, *vingt* and *cent* are always invariable : as, *l'an quatre cent*, *numéro deux cent*.

3. **Mille** is undeclined except when it means *miles*. In dates A.D. it is written **mil** : as, *L'an mil huit cent soixante-dix-huit*. But **million** takes the *s*.

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\* Yet we find *quelques grandes difficultés que vous ayez*, and so whenever the verb is *not être*, or a verb with which *être* may be understood. This is a late grammatical distinction, and hardly to be justified logically.

4. **Demi**, when it follows the noun, agrees with it in gender; else it is an indeclinable prefix: as, *sept heures et demi*; but *une demi-heure*.

Notice:—*midi et demi*; *minuit et demi*.

5. With numerals use *plus de*, not *plus que*: as, *plus de mille hommes*; *plus d'une fois*.
6. Add **et** in 21, 31, 41, 51, 61.
7. Use hyphens in all compounds below 100, except those formed with *et*.

## XXI. *Different Use of Tenses.*

<b>Present Indefinite.</b>	I write.	<i>J'écris.</i>
„ <b>Imperfect.</b>	I am writing.	<i>J'écris.</i>
„ <b>Perfect.</b>	I have written.	<i>J'ai écrit.</i>
<b>Past Indefinite.</b>	I wrote.	<i>J'écrivis.</i>
„ <b>Imperfect.</b>	I was writing.	<i>J'écrivais.</i>
„ <b>Perfect.</b>	I had written.	{ <i>J'avais écrit.</i> <i>J'eus écrit.</i>
<b>Future Indefinite.</b>	I shall write.	<i>J'écrirai.</i>
„ <b>Imperfect.</b>	I shall be writing.	<i>J'écrirai.</i>
„ <b>Perfect.</b>	I shall have written.	<i>J'aurai écrit.</i>

1. French has only one tense for 'I wish,' 'I do wish,' 'I am wishing.' It has only one tense for 'I shall write,' 'I shall be writing.' Distinguish 'will' and 'shall' of volition from 'will' and 'shall' of futurity. Do not make the Irishman's mistake, '*Je veux me noyer et personne ne me sauvera.*' Distinguish 'may,' 'might,' of possibility in principal sentences from the modals in dependent sentences:—'You may be right,' *Vous*





**pouvez** avoir raison. 'You might have helped me,'  
*Vous auriez pu m'aider.*

2. French **present imperfect** for English **present perfect**, when you state how long an action still continuing has been going on. *Depuis quand êtes-vous au collège? Il y a deux ans que je suis au collège.*

By the same idiom French **past imperfect** for English **past perfect**. *Il y avait déjà longtemps que j'attendais.*

3. French **future** for English **present** when strict logic requires it. *Je partirai quand vous voudrez.*

But with **si** = 'if,' the future is never used.

4. French **past imperfect** for English **past indefinite**.

(1.) Of habit. *Les anciens Grecs vivaient en plein air.*

(2.) Of an action going on contemporaneously with another action. *Quand je le grondais il me riait au nez.*

5. French **present perfect** for English **past indefinite**.

This is *par excellence* the tense of conversation.

**J'ai écrit** une lettre ce matin, 'I wrote,' &c.

**J'ai passé** mes vacances à la campagne, 'I spent,' &c.

Notice :—**J'ai eu** quarante ans le premier janvier, and **j'avais** quarante, &c. When in each case was my birthday? *Le mur eut dix pieds de haut.* What context is required?

## XXII. *The Present Participle and Verbal Adjective.*

The present participle is indeclinable, and always expresses an action.

The verbal adjective (generally in form the same as the present participle) is declined, and expresses a *condition* or *habit*.

*Des enfants caressants* ; but, *J'aime à voir des enfants caressant leur mère.*

## XXIII. *The English Gerundive and Verbal Noun in '-ing.'*

*En* is the only preposition which governs a participle (really a verbal noun) :—**En apprenant** (by learning).

But, 'Before starting,' *Avant de partir*.\*

'After hesitating,' *Après avoir hésité.*

'Without warning you,' *Sans vous avertir.*

'Without his suspecting it,' *Sans qu'il s'en doutât.*

'Every opportunity of speaking,' *Toutes les occasions de parler.*

'A further reason for not hurrying,' *Raison de plus pour ne pas se presser.*

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\* But *Vous la verrez avant qu'elle ne parte*, and generally when the subject of the dependent sentence is different from the subject of the principal sentence a conjunction must be used.







But, 'Difficulty in understanding,' *De la peine à comprendre.*

'Seeing's believing,' *Voir c'est croire.*

'I see him coming,' *Je le vois venir*, or *Le voici qui vient.*

'I blamed, praised, thanked, &c., him for doing so,'  
*Je l'ai blâmé, loué, remercié d'avoir fait cela.*

'I could not help laughing,' *Je ne pouvais m'empêcher de rire.*

'He spends all his time in card-playing,' *Il passe sa vie à jouer aux cartes.*

'He consented to his son's becoming a sculptor,' *Il consentit à ce que son fils s'adonnât à la sculpture.*

## XXIV. *Agreement of Past Participle.*

(A.) The past participle is declined,—

1. When used as an adjective :—*Grand'mère chérie.*
2. When with *être* it forms the tenses of a *passive* or *neuter* verb :—*La ville fut prise ; Ils sont partis ; Ils ont été vertement tancés* ('They caught it).

N.B.—*Été* is never declined.

3. When it forms the compound tenses of a *transitive* verb conjugated with *avoir*, or of a *reflective* verb conjugated with *être*, it agrees with the direct object, *if the object precedes* :—*Quelle faute ai-je commise ? Les fautes que vous avez commises sont innombrables. Elle s'est fâchée.* But, *Les aristocrates se sont donné la peine de naître*, because *se* is dative.

(B.) The past participle is indeclinable,—

1. When it forms the compound tenses of a transitive verb,  
*if the object does not precede* :—*Elle a **commis** bien des fautes. J'ai **écrit** une longue lettre.\**
2. Of impersonal verbs :—*La chaleur qu'il a **fait**.*

(C.) The above rules really cover all cases, but there are many *difficulties* and *pitfalls*.

1. Do not mistake a *dative* for an *accusative* :—  
*Madame, on **vous** a **offert** de grands avantages.*
2. Do not mistake an *accusative of time* for a direct object :—  
*Je n'ai dormi que six heures, mais je les ai **dormi** sans interruption.*
3. See that the *accusative* belongs to the participle, and is not governed by some subsequent verb :—  
*La version **que** vous avez **voulu** que je **fisse** (**que** is governed by *fisse*, not by *avez voulu*).*  
*C'est une correction **que** j'ai **oublié** de faire (**que** is governed by *faire*, not by *ai oublié*).*  
*Il a fait toutes les singeries **qu'il** a **pu** (**que** is governed by *faire* understood, not by *a pu*).*
4. Notice :—  
(a.) *La dame **que** j'ai **entendue** chanter.*  
But, (b.) *La chanson **que** j'ai **entendu** chanter.*

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\* In Latin it would agree in either case,—*Habeo scriptam epistolam*, and *Epistola quam habeo scriptam* ; but the French, as usual, neglected the concord unless it was obtruded on their notice, and as early as the 16th century began to say,—*J'ai écrit une lettre* = *Habeo scriptum litteram*.





(c.) *La peine que j'ai eue à vous quitter.*  
 But, (d.) *Les obstacles que j'ai eu à vaincre.*

In (a.) it was the lady I heard ; in (b.) it was the singing of the song, *not* the song ; in (c.) it was the trouble that I had ; in (d.) it was the conquest of the obstacles that I had, *not* the obstacles.

Test :—If the infinitive can be turned into the French present participle active, the past participle agrees ; otherwise, not.

## XXV. *The Negative*

Consists of two parts, one of which is always **ne**. The other is either a pronoun, as, **personne, rien, aucun, nul** ; or an adverb, as, **pas, point, jamais**. \*

Notice the order :—*Je ne vois pas. Je n'ai rien vu. Je n'ai vu personne. A-t-il jamais parlé comme vous ? Vous ne prenez aucune peine. Je n'ai jamais rien refusé à personne.* But with infinitive :—*Veuillez ne pas bâiller. C'est une triste chose que de ne jamais rire.*

After *pouvoir, savoir, cesser, oser, bouger*, **pas** is sometimes omitted. After *savoir*, used idiomatically for *pouvoir*, it is always omitted.

## XXVI. *Superfluous 'ne.'*

A superfluous '**ne**' is inserted :—

1. After verbs of *fearing*, in an *affirmative* sentence :—

*Je crains qu'il ne vienne* (I fear he will come).

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\* *Ne—pas* means 'not a step' (*ne—passum*) ; *ne—point*, 'not a jot' (*ne—punctum*) ; *ne—goutte*, 'not a drop' (*ne—guttam*) ; *ne—jamais*, 'not ever' (*ne—jam magis*) ; *ne—rien*, 'not a thing' (*ne—rem*).

But, *Je ne crains pas qu'il vienne* (I do not fear he will come).

*Craignez-vous qu'il vienne* (Do you fear he will come)?

*Je crains qu'il ne vienne pas* (I fear he won't come).

2. After verbs of *doubting* (*douter, contester, nier*) used *negatively or interrogatively* :—

*Je ne doute point que l'hymen ne vous plaise.*

Note.—*Se douter* means 'to suspect.'

3. After verbs of *preventing* (*empêcher, éviter, garder, prendre garde*), however used :—

*J'empêcherai qu'il ne vienne.*

*Gardez qu'on ne vous voie.*

4. After an *affirmative comparative* sentence :—

*Elle est plus grande que je ne l'avais pensé.*

But, *Elle n'est pas plus grande que je l'avais pensé.*

## XXVII. Construction of '*faire*' with an Infinitive.

When the infinitive dependent on *faire* is a neuter verb, or an active verb without a complement, the pronoun or noun governed by *faire* is in the accusative.

*Je le ferai venir. Faites-la manger.*

But if the infinitive dependent on *faire* is an active verb *with a complement*, the pronoun governed by *faire* is in the dative, and the noun takes à.

*Faites-lui manger quelque chose. Faites annoncer aux Lacédémoniens que nous mourons obéissant à leurs lois.*

*La crainte lui fit hâter le pas, but*

*La crainte le fit marcher plus vite.*







*N.B.*—In many constructions English has the passive when French requires the active. *J'ai fait timbrer la lettre* (I had the letter stamped). *Où faites-vous faire vos bottines* (Where do you get your boots made)?

## XXVIII. *Indicative or Subjunctive in Subordinate Sentences.*

The indicative is used when we state an *actual fact*, the subjunctive, when we state what may or may not be a fact, not as a fact, but as a *conception*, as something supposed, wished, intended. The indicative is *objective*, the subjunctive is *subjective*.\* *Je crois qu'il viendra*, but, *Je ne crois pas qu'il vienne*. *Je suppose qu'il en est ainsi*, but, *Supposez qu'il en soit ainsi*.

### 1. *Oblique enunciation.*

- (1.) After verbs of saying, knowing, believing, use *que* with the *indicative* if the principal sentence is affirmative; use *que* with the subjunctive if the principal sentence is negative, interrogative, or hypothetical. *Je ne dis pas qu'il en soit ainsi*. *Croyez-vous qu'elle y consente?* *S'il est vrai que je me sois trompé* (**sois** implies that it is not true; **suis** would imply that it was true). Hence **douter** (= *ne pas croire*) takes a subjunctive; **ne pas**

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\* Most French grammars state that the subjunctive is the mood of *doubt*. A few instances will show that this statement will not hold water:—*Il faut que j'aie*. *Je ne sais pas si je vous comprends*. *Je suis ravi que vous soyez venu*.

**douter\*** (= *croire*), takes an indicative. *Je doute qu'il sache cela. Il est possible qu'il parte demain. Il est sûr qu'il partira demain.*

- (2.) After verbs expressing pleasure, pain, fear, surprise, or any feeling or sentiment, use *que* with the subjunctive.† Especially after impersonals, as *il faut, il est juste, &c.* *Je suis content que vous soyez si sage. Je déteste qu'on me redise une chose. Il importe que vous n'oubliez rien.*

### 2. Oblique petition.

With verbs of praying, commanding, wishing, &c., the indicative is never found; sometimes infinitive with *de*, else invariably the subjunctive. *Je veux qu'on m'obéisse. Permettez que je m'en aille. Je vous prie de vous aïre.*

### 3. Oblique interrogation,

Contrary to the Latin idiom, is always in the indicative. *Je sais bien qui l'a fait. Je ne sais pas si elle viendra. Je lui demandai quel livre il lisait.*

\* The example quoted under xxvi. 2 violates this rule. We may perhaps account for the exception thus:—‘As to the marriage pleasing you (a conception), I have no doubt.’ Thus often we find the subjunctive when the dependent sentence precedes. *Que Jane Austen ait eu ses travers, cela est probable.* Distinguish *Croyez-vous que cet enfant fait des progrès?* and *Croyez-vous que cet enfant fasse des progrès?*

† This follows from the definition of the subjunctive. In *Je sais qu'il est mort*, his death is stated as an actual fact; in *Je suis désolé qu'il soit mort*, his death, though it may be equally a fact, is regarded subjectively, i.e., as it affects me.





4. *Subjunctive in relative clauses.*

Whenever *qui* denotes a class (can be paraphrased *such as*), it requires the subjunctive.

*Je n'ai rien vu qu'on pût blâmer dans sa conduite* (such as one could blame, of the class of blamable things). *Il est le premier qui ait nié le fait.* The French follows exactly the Latin idiom.

5. *Subjunctive in adverbial sentences.*

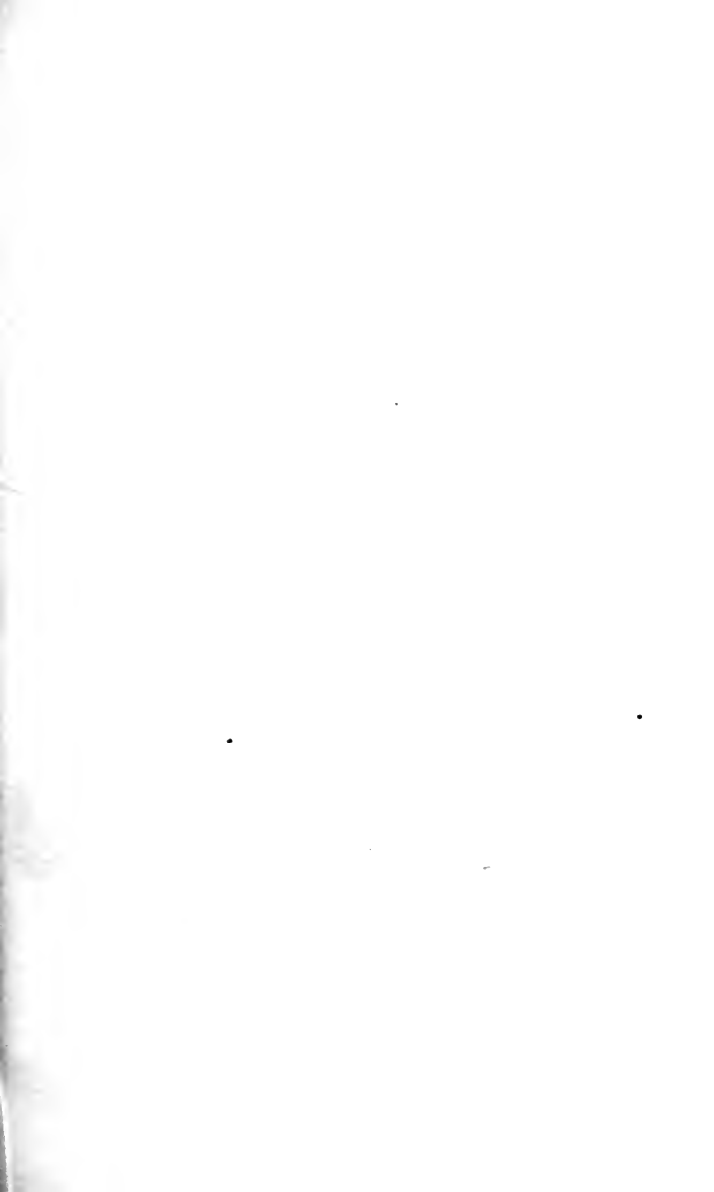
- (1.) **Final** :—*Il faut pûir pour qu'on compatisse.*
- (2.) **Concessive** :—*Quoi qu'on dise ; quoique je lui aie dit ; Quelque sagement que vous parliez.*
- (3.) **Conditional** :—All conjunctions meaning *if*, **except si**, take subjunctive, as, *supposé que, en cas que, pourvu que, que* (used instead of *si* repeated).

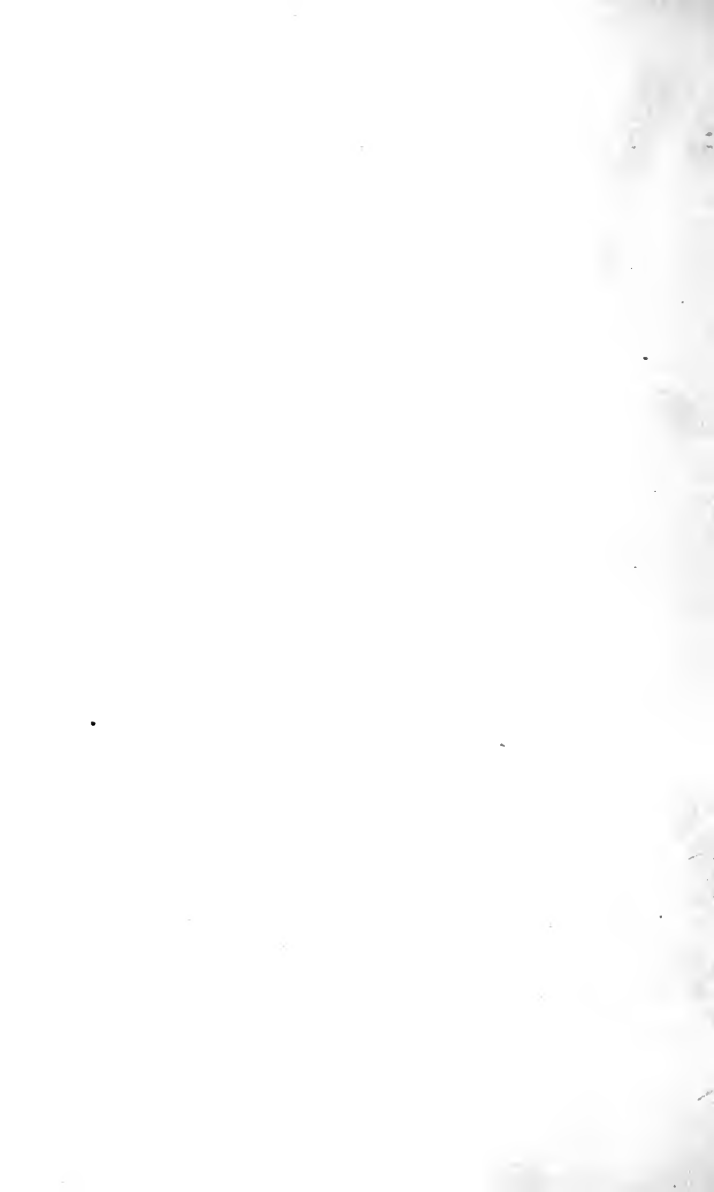
**Si** is used with the indicative only, except in the past perfect, when the subjunctive *may* be substituted.

- (4.) **Temporal** :—Take indicative, except **avant que en attendant que**, and **jusqu'à ce que** when used of future time.
- (5.) **Causal** :—Take indicative, except with a negative, as **non que**. Then the subjunctive is required, because the reason is conceived or imaginary. Cf. Latin *non quod*.
- (6.) **Consecutive** :—Take indicative, if the result is viewed as an independent fact ; the subjunctive, if the cause and consequence are closely correlated, or if there is a notion of purpose. *Il a rempli sa tâche de sorte que tout le monde doit être content.* *Remplissez votre tâche de sorte que tout le monde p-isse être content de vous.*









# EXERCISES

ON

## HINTS ON FRENCH SYNTAX.

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[*The Roman numerals refer to the Rules of the Hints.*]

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HABIT is a second nature.

History is philosophy teaching by examples, xxii.

Literature, arts, and science were most flourishing  
(*florissaient*) in France under the reign of Louis  
XIV.

Man is a mobile (*ondoyant*) being.—*Joubert*.

5 Men fear death as children fear to go in the dark  
(*obscurité*).—*Bacon*.

Give me pens, ink, and paper. I have some letters to  
write.

Potatoes are (*se vendent*) twopence a pound to-day.

Butter and eggs and a pound of cheese.

Silver bells and cockle-shells (*coquille*) and fair maids  
all of a row (*en ligne*).

10 Worth (*vertu*) makes the man, the want of it (say 'its  
absence') the fellow (*coquin* or *fripon*).—*Pope*.

Letters ought to be a conversation by writing (*écrit*).

Revolutions are not made with rose-water (*eau de rose*).  
The Dorsetshire labourer earns only ten shillings a week.

*I* am right, and *you* are wrong, both of you.

- 15 Rye (*seigle*) bread keeps (*se conserver*) longer than wheat bread.

Tragedy, according to Aristotle, should excite pity and terror, xxi. 1.

It's quite fine now ; I've a mind (*envie*) to take a walk (*se promener*). Don't let us walk, but ride (use à *pied*, à *cheval*).

I sold my white mare (for) £50. That's more than it was worth, xxvi. 4.

Smith and I are old school-fellows (*camarade*). I suppose that I was also at school with him, but I don't remember him, vii.

- 20 He was a white-haired priest, with a mild, gentle air.  
'German dolls,' said a little maiden, 'have always blue eyes and yellow hair. I don't care for them (*tenir à*). I like a change (*variété*).'

Spanish wines are stronger (*capiteux*) than French wines.

They danced till daybreak (*jour*) at the French ambassador's.

Coblentz is a fortified (*fort*) town at the confluence (*confluent*) of the Rhine and Moselle.

- 25 Union is (say 'makes') strength, is the motto (*devise*) of the Belgians (*Belges*).

My story, without going further, may serve as a (*de*) lesson for most men.—*La Fontaine*.

Many of Jonson's, and most of Shakespeare's plays (*pièce*), were written for this theatre.





Fools ! know they not that the half is often more than the whole ?—*Hesiod.*

I am the captain of twenty-four soldiers ; without me Paris would be taken.—*French riddle.*

30 Help thyself and God will help thee.

We are told that Kant, the greatest of German philosophers, used to say to himself every morning, 'Remember to forget Lampe ;' a proof, if one were needed, that philosophers are not necessarily logical.

I was frightened ; but my father said to me, in his usual quiet way, 'Listen to me, boy ; those who talk of ghosts and those who believe in them are asses,' vii.

'How enormous it is,' said the duck ; 'it is not like any of us. Can it by chance be (use conditional) a turkey ? It will be easy to see. If it refuses to take to (*entrer dans*) the water, it will be clear that it is not a duck.'

Lord Dudley's collection of Sèvres china is the finest we have in England, xxviii. 4.

35 Happiness is but a dream and pain is real. I have known this now for eighty years. (Say, There are now eighty years that I experience (*éprouver*) it.) Flies are born to be (*pour*) eaten by spiders, and men to be devoured by griefs, xxi. 2.—*Voltaire.*

'Black coats and red coats,' said a vehement Whig (*un Whig fougueux*), 'are the curses (*fléau*) of the nation.'—*Macaulay.*

All Europe was swimming in blood.

Money is the sinews (*nerf*) of war.

More flies are caught (*on prend*) with honey than with vinegar.

40 To noble hearts honour is more than life.—*Cornéille*.

If all men learned music, would not this be a way (*le moyen*) of establishing universal peace in the world?—*Molière*.

Three-quarters of the human race perish before the age of fifty.—*Buffon*.

Most people lose two-thirds of their time in (*à*) thinking what they will do in the remaining (say 'which remains') third, i. 3.

The example of England and America teaches us that rival nations can live in peace.

45 A speech made on Monday is read on Tuesday by multitudes in Scotland and Ireland.

*Molière*, a drama in five acts by G. Sand.

She sings out of tune (*faux*); she has neither soul nor intelligence, nor memory nor skill (*adresse*).

Remember that you are a queen.

You are a Roman, are you? I am, as thy general is.—*Shakespeare*.

50 He was born a prince and died a beggar.

I look upon it as a peculiar blessing that I was born an Englishman.—*Addison*.

Is this a dagger (*poignard*) which I see before me?—*Shakespeare*.

Christians, whom the memory of a great queen, the daughter, the wife, the mother of such mighty kings, and the sovereign of three kingdoms, summons from every quarter to this sad ceremony.—*Bossuet*.







They were favoured by the Cardinal Richelieu, the protector of literary men, but not himself a man of good taste.

55 If parts (*esprit*) allure thee, think how Bacon shined (*briller*).

The wisest, brightest, meanest of mankind.—*Pope*.

You rarely hear among the Germans what are called *bons mots*.—*Staël*.

I have no friend but him; believe me, I have no other. There is a party (*cercle*) at the French consul's; I have a mind to go there.

60 There is a great difference between you and us; we know how to make a joke (*entendre la raillerie*), and you do not know how to take a joke (*entendre raillerie*).

A middle-aged (use *moyen âge*) man once decided that it was time for him to think of marriage.—*La Fontaine*.

Once on a time the town mouse invited the country mouse to a feast.—*La Fontaine*.

You are trying to pick a quarrel (*chercher querelle à*) with me; the weak are always wrong.

The father grew pale; big drops of cold sweat ran down his forehead.

65 Delphine, an only daughter and rich heiress, had a pretty face, wits (*esprit*), a good heart.

What bad wine we had for dinner last night! I spoke about it (say 'of it') to the landlord, and he has promised to give us better wine in future.

He who fights and runs away,

Will live to fight another day.

Look on this picture and on that.

Amiel had a delicate complexion (*teint*), curly hair, and large brown eyes.

70 What Amiel was, that he always had been.

The mother and daughter tended him in illness; it was they who closed his eyes.

If you have talent, you will carry it through (*se tirer d'affaire*); if you have none, you will give up (*renoncer à*) painting, and I will put you into business.

'These are bad verses,' said Victor Hugo to a young poet. 'Take my advice and write no more. It is better to make good shoes than bad verses.'

You are wholly mistaken; it is not I who did it.

75 Are you good men and true? Yes, we all are.

The best French poets that I know are (add *ce*) Molière and La Fontaine, xxvii. 4.

If you know any counsel better than mine, tell it me; if not, hold your peace (*se taire*).

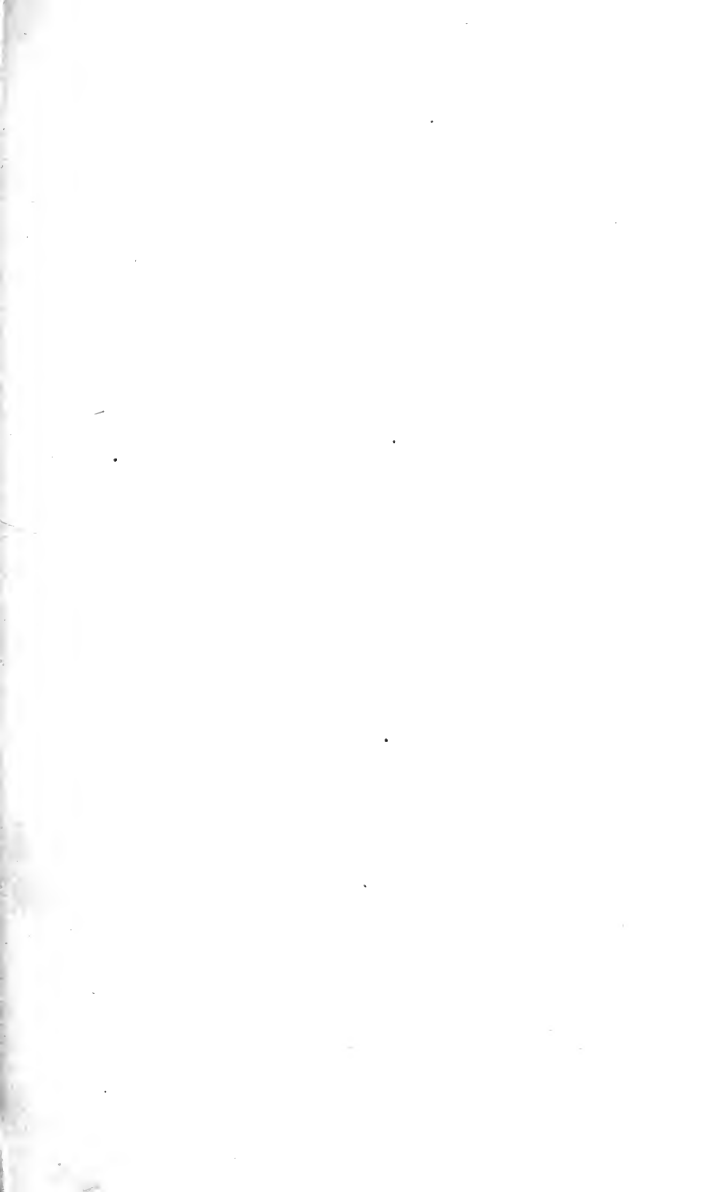
They asked me who I was; and when I told them I was an inspector, they laughed in my face, and one of them cried out, 'Tell that to the horse-marines' (say 'to others').

Impossible! let me never hear (say 'never say to me') that stupid word.—*Napoleon*.

80 Where is my knife? It is there. No, it is not. Then I gave it back to you.

Will you have some green peas? Please give me some. I've changed my mind (*d'avis*). Do not give me any. You think there's not enough for me and you.

I betray him! I would rather die a thousand times. They alone are the traitors, vi. 4.





Whom did you see in the park? I saw no one there.

Who is the gentleman to whom you introduced me, and what is his profession? He is a certain Mr. Smith, and he is a private gentleman (*rentier*).

85 We are pretty well agreed (*d'accord*) now-a-days in (*pour*) demanding cheap government (use *bon marché*).

In the time of Henry VIII. and Edward VI. Italian was the only modern language which possessed anything that could be called (say 'that one could call') a literature, xxvii. 4.—*Macaulay*.

Florence was rich (*féconde*) in masterpieces before Lorenzo de Medici inaugurated the resurrection of Greek philosophy.—*Macaulay*.

Of (*sur*) the dozen statesmen who have governed the university in the last (use *depuis*) years, how many have been chosen for their competence?

All that is old is not effete (*décrépit*), whatever Radicals may think.

90 Less than half-an-hour afterwards the two men were sitting at a table, on which the former had placed a piece of cheese, some brown bread, a bottle of wine, and two wineglasses.

On Monday the Mayor gave a dinner: it was the finest entertainment (*repas*) I have witnessed since I've been in London.

The only relation who remained to her was the Marquis de Graives, a stern old man.

The two characters of whom we speak were representatives of the Convention. The one who came

from Vannes was called Bertin; the one who came from Redon bore the name of Thomas. They were both of them men of a certain age. It is hardly necessary to add that it was they who had the direction of the expedition.

Why, here's a snow man, arms, legs, and all ! (say 'all entire, with arms,' &c.) Who is he—I mean that one there? Nobody; only a statue, like those I saw at Bergen.—*Madame Colomb.*

95 Many people are fond of hearing discussed what they know themselves.

A cannon-ball took off (*emporter*) his leg,  
So he laid down (*poser*) his arms.

More than one general has seen victory slip through his fingers (use *échapper*) at the moment when (*où*) he thought it was within his grasp (say 'to seize it'), xx. 5.

Against so many enemies what remains to you? I.—*Corneille's 'Medea.'*

Do unto others as (say 'what') you would that they should do to you, xxviii. 2.

100 We may all of us be mistaken sometimes, even the youngest of us (*d'entre nous*), xxi. 1.

These mountains are higher than I thought they were. I had been told that they were only 2000 feet high, xxvi. 4.

What is the matter with you? I've sprained (*fouler*) my wrist.

Is he in the army? Yes, he's an officer I knew in India, xi. 2.

The sloop (*corvette*) foundered (*sombrer*), and more than one of the crew was nearly drowned, viii.







105 He who has imagination without learning (*érudition*) has wings and no (say 'and has not') feet.—*Joubert*.

One ought to choose for a wife only the woman one would choose for a friend were she a man.—*Joubert*.

Wisdom is a science by which we discern the things which are good for (*à*) the soul and those that are not, xiv.—*Joubert*.

The punishment of bad\* princes is to be thought worse than they really are, xxvi. 4.—*Joubert*.

The great drawback (*inconvenient*) of new books is that they prevent us from reading old ones, xxiii.—*Joubert*.

110 Let us bear this well in mind (*se souvenir*)—Education does not consist merely in (*à*) adorning the memory; its main business is to direct the will, ix.

M. de Beausset said of Fénelon, 'He loved men better than he knew them.' The wit (*mot*) is charming. It is impossible to praise more delicately (say 'with more *esprit*') what one is blaming, or to praise more happily (say 'better') while blaming.

That the King and Queen meant her nothing but kindness we do not in the least doubt.—*Macaulay*.

I have heard him say that he would die a bachelor for your sake.

My good sir, if there were nothing but your beard, that of itself would be (say 'is already') much; the beard makes more than the half of a doctor, xx. 5.—*Molière*.

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\* *Des mauvais* is here required, contrary to Rule iii. 1, in order to give the necessary emphasis to 'bad.'

115 The longer his expatriation, the greater does this hallucination become.—*Macaulay*.

The more he saw cause to love her, the more torturing (*navrant*) was the thought that he was soon to make her wretched.—*W. Irving*.

Can you (use conditional) tell me the way to the railway station (*gare*)? Take the first turn (say 'turn first') to the right, then to the left, and any one will then point it out (*indiquer*) to you, xviii. 1.

I have just had the honour of receiving your letter. I was much concerned (*désolé*) to find there was anything in my behaviour (*allures*) last night that did not meet with your approbation, xxviii. 1 (2).  
—*Jane Austen*.

The children of the village, too, would shout with joy whenever he approached. He assisted at their sports, made their playthings, and told them long stories of ghosts and Indians.—*W. Irving*.

120 Lili could not laugh with him. The memory (*souvenir*) of that dark, bare (*nu*) garret (*galetas*) froze her, and made her mute.

Galileo was given over to the Inquisition for having said that the earth revolved (*tourner*).

'It is curious,' said Harley, a man of wit and sense, 'that while the ambassadors are making war the generals should be making peace.'—*Macaulay*.

The little girl had scarcely acquired the use of speech when (*que*) her mother taught her to stammer (*balbutier*) the prayers of the Church.

For some time past scarcely anything has been read (use, *on*) in France but novels and newspapers.





125 'Tis now six months since Lady Teazle made me the happiest of men, and I have been the most miserable dog ever since.—*Sheridan*.

As soon as you have written the invitation I will tell you the place of meeting.

Charles, you will join us when you have finished your business with the gentleman?

Had he not resembled my father as he slept, I had done it, xxviii. 5 (3).—*Shakespeare*.

Joan of Arc was sprung (*sortir*) from the people; it was by the feelings, the beliefs, the passions of the people that she was inspired and sustained. She was looked on (*vu*) with mistrust, and even hostility, by the courtiers and the leaders of the army; she had constantly on her side (say 'for her') the soldiers and the people.—*Guizot*.

130 Ireland has never been able to shake off the yoke of England since a simple English lord subjugated it.—*Voltaire*.

I was delighted with your speech (*discours*) the first time I read it; but I liked it less the second time, and still less the third time; and now it seems to me to be no defence at all. 'My good friend,' said Lysias, 'you quite forget that the judges are to hear it only once.'—*Macaulay*.

In his daily attendance (use *assister*) at the church services of a convent in Lisbon, Columbus was attracted by (*s'éprendre d'attachement pour*) a young recluse, whose beauty had struck him. She was the daughter of an Italian noble in the employ of the Portuguese Government. Her father had intrusted her to the nuns (*religieuse*) of this

convent when starting on a distant naval expedition, xxiii., xxiv. A.—*Lamartine*.

The mile I walked (*faire à pied*) uphill tired me more than the ten miles I had ridden, xxiv. c.

Madam, you have given yourself more trouble than I either expected or deserved. I am truly grateful (*reconnaissant*), and you must not imagine in my case that gratitude is a sense of favours to come.

135 Poor little flies ! why did you hurt them (*nuire*, with dative)? Because they took pleasure in (*se plaire à*) annoying me.

The boys we saw throwing stones at the ducks in the park were taken up (*arrêter*) by the policemen.

I cannot yield another point ; I have already made every concession that I either could make or ought to make.

It was on the day, or rather the night, of the 27th of June 1787, between the hours of eleven and twelve, that I wrote the last lines of the last page in a summer-house (*pavillon*) in my garden.—*Gibbon*.

The corn (*les blés*) you see ripening in autumn is the same corn you saw sown in spring.

140 'Let my name be blasted' (*flétri*), said Danton, 'provided (*pourvu que*) France be free.'

So he went to some of his doctors and got them to draw up a prescription. This he tried to make Jonathan swallow.

What do you wish me to do? First, I desire you will tell no one what you know from me ; secondly, that you will not try to learn (*en savoir*) more. As you will.







I thought of the future, whatever I did,  
That I never might grieve for (*regretter*) the past.

—*Southey*.

For we that live to please must please to live.

—*Johnson*.

- 145 On the death of Raphael (say 'R. dead'), Michael Angelo found himself alone without the shadow of a rival or competitor crossing his path (*venir l'offusquer*).

I never met a girl of her age who was so well up (*en savoir aussi long*) in Natural History.

I think Dante's is the mournfullest face that ever was painted from reality (*la vie*).—*Carlyle*.

There is Quinet, the French poet, with his fair German wife, one of the most interesting women I ever knew.—*Longfellow*.

This reception abashed (*interdire*) me somewhat. I asked her whether she had not received my letter. She told me that she had (*que oui*).

- 150 With my head have I pledged (*engager*) myself for his. Must make my word good, cost it what it will.

—*Coleridge*.

'Is it true,' the Baroness Dudevant, the stepmother of her husband, asked her, 'that your intention is (say 'you have the intention') to write books?'

If it is true that it is above all the part (*rôle*) of the doctor to fight against pain, opium is an all-powerful arm.

We will not kill this unhappy man; it is enough that his poor mistress has died of grief. No, let him go away; we will not fire (*tirer*) on him.—*Staël*.

Neither let us forget his (Michael Angelo's) famous

saying about Titian, 'He is a colourist (*coloriste*), but what a pity he does not know how to draw!'

155 A bitter speech, which Handel later on remembered in reference to (*au sujet de*) Gluck.

Homer never tells us that Nestor loved to relate long stories about his youth.—*Macaulay*.

My son, in sending you to command my armies, I give you the opportunity (*les occasions*) of making your worth known; go and display it in the sight of (à) all Europe, in order that when I come to die it may not be perceived (use *on*) that I am dead.—*Voltaire*.

The Abbé Dangeau exclaimed in the midst of a public disaster, 'All this does not prevent my having in my strong box (*cassette*) two thousand properly conjugated French verbs!'

We are expecting every day that M. de Luxembourg will fight the enemy (use plural).

160 It is always as a whole (*dans son ensemble*) that the Germans judge a play, and they wait till it is finished to blame or to applaud it.—*Staël*.

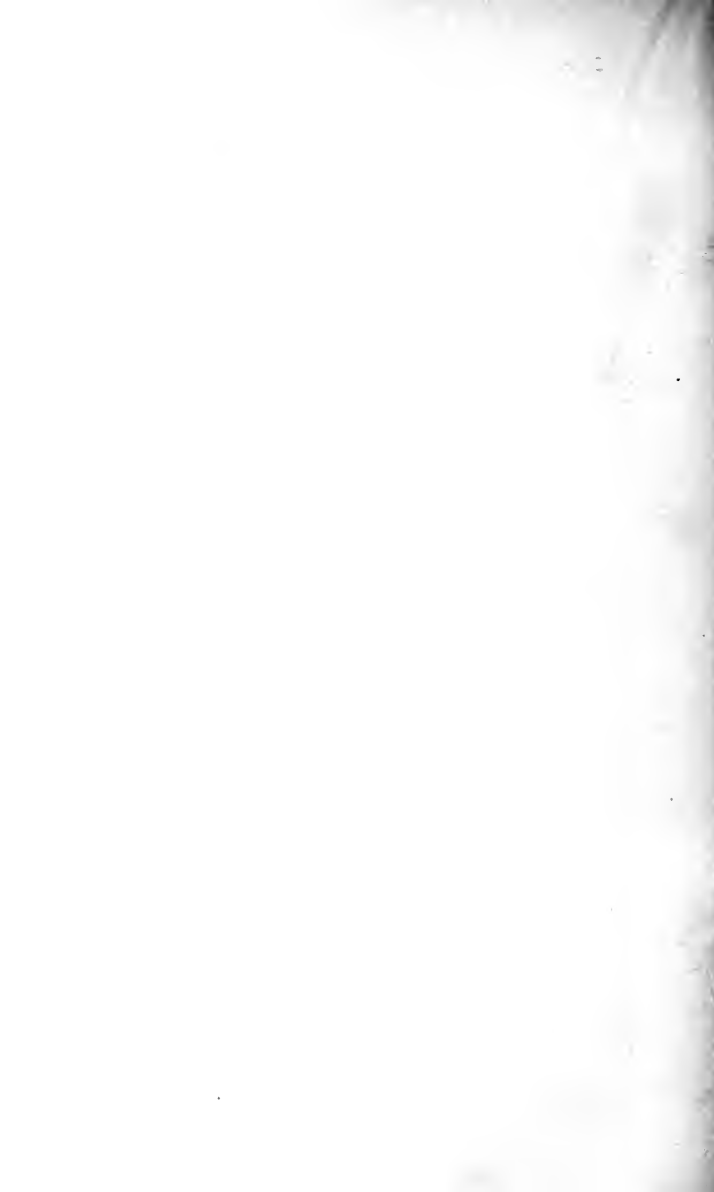
Listen to me. Some evil hangs o'er this city. Fly while it be time.—*Lytton*.

Provided I was at the palace when he entered, the archbishop was well pleased with me.—*Le Sage*.

However convincing these reasons appeared to the young doctor, he resolved to wait till the next day before deciding (*se décider*). Whatever he might say to himself, something still whispered to him that there had been foul play (*attentat*).

That nothing might be wanting to Frederic's distress, he lost his mother just at this moment.—*Macaulay*.





165 The way to reach an extreme old age as a ruler (*en regnant*), is to act so that no one may have an interest in your death.

It would appear (*semble*) that Fénélon wrote the romance to serve as (*de*) a lesson-book for the Duke of Burgundy and the other young French princes (say 'children of France'); but his nephew, the Marquis de Fénélon, who inherited (say 'the heir of') all his uncle's virtues, has assured me it was not so. Indeed, it would not have been fitting that the loves of Calypso and Eucharis should have been the first lessons given by a priest (say 'that a priest should have given') to young French princes.

Paint me such as I am. Nothing extenuate, and set down nought in malice.

However small these objects were, they were worthy of my attention, as they had deserved that of nature.

If by chance he comes back and should want (use *que* for *si*) to see me, make him wait till I have done dinner.

170 It happened once, when Kemble was playing Hamlet in the country (*en province*), the rôle of Guildenstern had been given to an actor who was, or imagined himself to be, a musician. Hamlet asks him, 'Will you play upon (*de*) this pipe?' 'My lord, I cannot.' 'I pray you.' 'Believe me, I cannot.' 'I do beseech you' (*supplier*). 'Well, if you insist, I'll do my best' (say 'of my best'); and, to the confusion of Hamlet and the great amusement of the audience, he played *God save the King*.

She says nothing ; but if she has one ha'porth of sense (*pour un centime d'entendement*), she will choose my naval captain. I told her so (say 'it') again three days ago, and I shall go on repeating it to both of you till you agree with it.—*About.*

I never heard the old song of 'Percy and Douglas' that I found not my heart more moved than with a trumpet (use *fanfare*).—*Sir Philip Sidney.*

I shall not wait for you unless you write, for I have a long journey before me, and I want to start early, unless I get a letter. All right.

What a pity you have to run away so soon ! We shall all miss you when you are gone, and long to see you back again.

175 The sight I once witnessed when Louis XVIII., on his entry into Paris on the 3d of May, alighted at Notre-Dame, dwells in my memory as vividly as if it were still before my eyes. With a wish to spare the king the sight of foreign troops, all the road along the Quai des Orfèvres was lined by a regiment of the old foot-guards. I do not believe that human faces ever wore so menacing and terrible an expression.

—*Châteaubriand.*



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